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**Certifies that this is the approved version of the following thesis:**

**Manifold Facing West**

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Manifold Facing West

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Thesis

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# Manifold Facing West

By

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The University of Texas at Austin, 2011

SUPERVISOR: Dan Welcher

Manifold Facing West is a cumulative work. As my master's thesis, it acts as an accumulation of knowledge gained during my time at the University of Texas. As a student of Dan Welcher, it acts as the culmination of my time with him and the focus we took on writing for orchestra. This is my first work for full orchestra, but it comes after a smaller work for orchestra which itself came after a work for string orchestra. In this way too the work is cumulative. Musically, there are key points in the form where a climax is built through the accumulation of figures.

Manifold Facing West is a story about an artist (myself) who daydreams about moving west, and the adventure of beginning a new life. In the first section (Anthypnic Sensations), the artist sees in his mind an idea of what might happen in the years ahead. The artist sees all the slight variations on what events might unfold. At what's called the Borderland State, where the waking mind begins to fall into sleep, the visions become overwhelming and even terrifying.

The second section begins in a R.E.M. Cycle, where the artist has unknowingly engaged in a great exciting dream. Here the simple thoughts of what may come have been turned into a full blown adventure, with wonders and beauty and danger. Ultimately the energy and excitement the artist is feeling causes the dream to get out of hand. The artist struggles to wake himself up, but is pulled back into his dream. The artist is pulled back several times until, gasping, he finally breaks the spell of his dreams and emerges into a state of calm awareness.

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Vita.....	41

# Manifold Facing West (2011)

Duration: approximately 9 minutes

Music by H. Hugh Lobel (b. 1986)

2 C Flutes  
1 Piccolo  
2 Oboes  
1 English Horn  
2 Bb Clarinets  
1 Bass Clarinet  
2 Bassoons  
1 Contrabassoon

4 Horns in F  
3 Trumpets in C  
2 Trombones  
1 Bass Trombone  
1 Tuba

Timpani

1<sup>st</sup> percussion:

*bass drum*  
*wood block (1)*  
*tom-toms (4)*  
*vibraphone*

2<sup>nd</sup> percussion:

*tam-tam*  
*triangle*  
*suspended cymbal*  
*temple blocks (5)*  
*wood block (1)*  
*tom-toms (4)*

3<sup>rd</sup> percussion:

*glockenspiel*  
*marimba*  
*tubular bells*  
*snare drum*  
*xylophone*  
*crotales (and bow)*

Harp

Strings

**Score in C**

Manifold Facing West  
*for full orchestra*

H. Hugh Lobel

### Intro: Anthypnic Sensations

Moderato  $\text{♩} = 80$ 

Moderato  $\text{♩} = 80$

Piccolo

Flute 1,2

Oboe 1,2

English Horn

Clarinet in B $\flat$  1,2

Bass Clarinet in B $\flat$

Bassoon 1,2

Contrabassoon

Horn in F 1-4

Trumpet in C 1,2,3

Trombone 1,2

Bass Trombone

Tuba

Timpani

Percussion I

Percussion II

Percussion III

Harp

Intro: Anthypnic Sensations

Moderato  $\text{♩} = 80$

Violin I

Violin II

Viola

Violoncello

Double Bass

12 **A**

Picc.

Fl.

Ob.

Eng. II.

Cl. *I like a spark!*  
*mf*

B. Cl.

Bsn.

Cbn.

Ina.

IIa.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Wood Block *mechanical, distant*  
*p*

Tr.

Glock.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Db.





## 21 B

### [B] Daydreaming



35

**D**

Ficc. *p*

Fl. *p*

Ob. *mp*

Eng. II. *mf*

Cl. *mp*

B. Cl. *mp*

Bsn. *f*

Chsn. *f*

Il solo *brilliant*  
*opra*

Hrn. *f*

C. Tpt. *mp*

Tbn. *p*

B. Tbn. *p*

Tbn. *p*

Terp. *p*

B. D. *mf*

Td. *mf*

Glock. *mf*

Hr. *mf*

35

**D**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

unis. *mf*

div. *mf*

## 41

### E The Borderland State

[illegible]

47

Fl.

Ob.

Eng. H.

Cl.

B. Cl.

Bsn.

Chu.

Hr.

C. Tpt.

quiet at first, resonating

Tbn.

B. Tbn.

Tbn.

Timp.

Tom-t.

T.-L.

Mar.

Hrp.

Vln. I.

Vln. II.

div.

Second Part

Vla.

Vc.

Db.

10

54

Picc.  
 Fl.  
 Ob.  
 Eng. H.  
 Cl.  
 B. Cl.  
 Bsn.  
 Cbsn.  
 Hn.  
 C Trp.  
 Trb.  
 B. Trb.  
 Tbn.  
 Timp.  
 Ten. 4.  
 Trl. Triangle  
 Mar.  
 Hrp.  
 54  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

Musical score for page 54, featuring orchestral and chamber instruments. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Snare Drum, Triangle, Maracas, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 3/4 time and features various dynamics and articulations.





[illegible][illegible]

Picc. *ff*  
 Fl. *ff*  
 Ob. *ff*  
 Eng. H. *ff*  
 Cl. *ff*  
 B. Cl. *ff*  
 Bsn. *ff*  
 Chbn. *ff*  
 Hn. *ff*  
 C. Tpt. *ff*  
 Tbn. *ff*  
 B. Tbn. *ff*  
 Tba. *ff*  
 Timp. *ff*  
 Tom-t. *p*  
 Tri. *p*  
 Tub. B. *f*  
 Harp. *ff*  
 Vla. I. *ff*  
 Vla. II. *ff*  
 Vla. *ff*  
 Vcl. *ff*  
 Db. *ff*

Picc. *ff*  
 Fl. *ff*  
 Ob. *ff* *sub. f*  
 Eng. II. *ff*  
 Cl. *ff*  
 B. Cl. *ff*  
 Bsn. *ff*  
 Cbn. *ff*  
 Hn. *ff* *sub. f*  
 C Tpt. *ff* *sub. f*  
 Tbn. *ff* *sub. f*  
 B. Tbn. *ff* *sub. f*  
 Tbn. *ff* *sub. f*  
 Timp. *ff* *p*  
 Tam. 4.  
 T. 4.  
 Tbn. B.  
 Hp. *ff* *sub. f*  
 Vln. I. *ff*  
 Vln. II. *ff*  
 Vla. *ff*  
 Vcl. *ff*  
 Db. *ff*

71 [H]

Picc. *anxious*

Fl. *p*

Ob. *p*

Eng. II

Cl. *mf*

B. Cl.

Bsn.

Chsn.

Jbn.

C Tpt.

Tbn. *mf*

B. Tbn.

Tba.

Timp.

Tran. I.

T. A.

Tub. B.

Hrp.

Vla. I *anxious* *plns.* *p*

Vla. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

17

82

Picc. *f*

Fl. *f*

Ob. *f* *ff*

Eng. II.

Cl. *f* *ff*

B. Cl.

Bsn.

Corn.

Hr. *p* *f* *p* *f* *p*

C. Tpt. *p* *f* *p* *f* *p*

Tbn. *p* *f* *p* *f* *p*

B. Tbn.

Tba.

Timp.

B. D. *p* *mp* *p* *mp* *p* *mp*

T. B. *p* *mp* *p* *mp* *p* *mp*

S. D. *p* *mp* *p* *mp* *p* *mp*

Hr. *ff*

Vln. I

Vln. II

Vla.

Vc.

Db.





Picc.  
 Fl.  
 Ob.  
 Eng. H.  
 Cl.  
 B. Cl.  
 Bsn.  
 Cbn.  
 Hn.  
 C Tpt.  
 Tbn.  
 B. Tbn.  
 Tbn.  
 Tmp.  
 B. D.  
 T. B.  
 S. D.  
 Hp.  
 Vla. I  
 Vla. II  
 Vla.  
 Vc.  
 Db.

Musical score for page 92, featuring various orchestral instruments including Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Snare Drum, Bass Drum, Cymbals, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *p*, *f*, *ff*, and *mp*.

96 **K**

Fl.

Ob.

Eng. II.

Cl.

B. Cl.

Bsn.

Chsn.

Hr.

C. Tpt.

Tbn.

B. Tbn.

Tbn.

Timp.

B. D.

T. B.

S. D.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Db.

Xylophone

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999

1000

Picc. *ff* *rit.*  
 Fl. *ff*  
 Ob. *ff*  
 Eng. H. *ff*  
 Cl. *ff*  
 B. Cl. *mf* *p* *mf* *p* *f* *ff*  
 Bsn. *ff*  
 Cbn. *ff*  
 Hrn. *mf* *p* *mf* *p* *f* *ff*  
 C Tpt. *mf* *p* *mf* *p* *f* *ff*  
 Tbn. *mf* *p* *mf* *p* *f* *ff*  
 B. Tbn. *ff*  
 Tbn. *ff*  
 Temp. *ff*  
 B. D. *ff*  
 T. B. *ff* Triangle  
 Xyl. *ff*  
 Hp. *ff*  
 Vln. I *ff* *rit.*  
 Vln. II *ff*  
 Vla. *ff* *div.*  
 Vc. *ff*  
 Db. *ff*

106 Like The Beginning  $\text{♩} = 80$  False Awakening

Picc. *coln*  
*p*  
 Fl. *coln*  
*p*  
 Ob. *coln*  
*p*  
 Eng. H. *coln*  
*p*  
 Cl. *coln*  
*p*  
 B. Cl. *coln*  
*p*  
 Bsn. *coln*  
*p*  
 Cbn. *coln*  
*p*

Ita. *coln*  
*p*  
 C Tpt. *coln*  
*p*  
 Tbn. *coln*  
*p*  
 B. Tbn. *coln*  
*p*  
 Tbn. *coln*  
*p*

Timp. *coln*  
*p*  
 B. D. *coln*  
*p*  
 Tri. *coln*  
*p*  
 Crot. *coln*  
*p*  
 Hrp. *coln*  
*p*

Like The Beginning  $\text{♩} = 80$  False Awakening  
 Vln. I *coln*  
*p*  
 Vln. II *coln*  
*p*  
 Vla. *coln*  
*p*  
 Vc. *coln*  
*p*  
 Db. *coln*  
*p*

113

accél. . . . . Tempo II J = 140

Ficc.

Fl.

Ob.

Engl. II.

B. Cl.

Bsn.

Hrn.

C. Tpt.

Tbn.

B. Tbn.

Tbn.

Temp.

B. D.

Trf.

Cred.

Hrp.

[M]

div.

accél.

Tempo II J = 140

Vln. I.

Vln. II.

Vla.

Vc.

Db.

120 [N] R.E.M. Cycle II

Flac.

Fl.

Ob.

Eng. II

Cl.

B. Cl.

Bsn.

Cbss.

Hr.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Trl.

Crot.

Hp.

[N] R.E.M. Cycle II

(W\*\*\*\*\*)

Vln. I

Vln. II

Vla.

Vc.

Db.

26

133

P

Picc. *energetic*

Fl. *mp* *mf* *mp* *Il solo energetic* *f* *mp* *mf* *mp*

Ob. *f* *mf* *mf* *mf*

Eng. II. *1 energetic* *mp* *mf* *II* *f* *mp* *mf* *mp*

Cl. *p* *mf*

B. Cl. *energetic solo* *mp* *mf* *mp*

Bsn. *mf*

Chsa.

Fln.

C Tpt.

Tbn.

B. Tbn.

Tha.

Timp. *mf*

W.B. *Wood Block* *p*

Trf. *p*

Xyl. *Snare Drum* *p*

Hr.

Vla. I

Vla. II *uniz.* *p* *pizz. div.* *mf* *uniz.* *mf*

Vla. *pizz.* *p* *arco div.* *mf*

Vc. *p* *mf*

Db.



*energetic*

Picc. *mf* *f* *ff*

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Eng. H. *mf* *f* *ff*

Cl. *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

Chin. *mf* *f* *ff*

Hr. *mf* *f* *ff*

C. Tpt. *mf* *f* *ff*

Tbn. *mf* *f* *ff*

B. Tbn. *mf* *f* *ff*

Tba. *mf* *f* *ff*

Trpt. *mf* *f* *ff*

W. B. *mf* *f* *ff*

Trt. *mf* *f* *ff*

S. D. *mf* *f* *ff*

Hp. *mf* *f* *ff*

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Db. *mf* *f* *ff*

*div.*  
*unis.*

145

Picc. *mf* *f* *mf* *f*

Fl. *mf* *f* *mf* *f*

Ob. *f* *f* *f* *f*

Eng. II. *f* *f* *f* *f*

Cl. *f* *f* *f* *f*

B. Cl. *f* *f* *f* *f*

Bsn. *f* *f* *f* *f*

Chrn. *f* *f* *f* *f*

Hr. *mf* *f* *mf* *f*

C. Tpt. *mf* *f* *mf* *f*

Tbn. *mf* *f* *mf* *f*

B. Tbn. *f* *f* *f* *f*

Tba. *f* *f* *f* *f*

Temp. *f* *f* *f* *f*

W. B. *f* *f* *f* *f*

Trl. *f* *f* *f* *f*

S. D. *f* *f* *f* *f*

Hrp. *f* *f* *f* *f*

Vln. I *div. arco* *f* *f* *f* *f*

Vln. II *div. arco* *f* *f* *f* *f*

Vla. *arco* *f* *f* *f* *f*

Vc. *f* *f* *f* *f*

Db. *f* *f* *f* *f*

Bass Drum *f*

150

Picc. *f* *p* *ff* *f* *ff*

Fl. *p* *ff* *p* *ff* *f* *ff*

Ob. *p* *ff* *f* *ff* *f* *ff*

Eng. II. *p* *ff* *f* *ff* *f* *ff*

Cl. *p* *ff* *f* *ff* *f* *ff*

B. Cl. *p* *f* *p* *ff* *p* *mf* *p* *mf* *p* *mf*

Bsn. *p* *ff* *f* *ff* *f* *ff*

Chrn. *f* *ff* *p*

Hrn. *p* *f* *a2* *p* *mf* *a3* *p* *mf*

C Tpt. *p* *f* *p* *ff* *f* *ff* *p* *mf* *a* *p* *mf*

Tbn. *f* *ff* *p* *mf* *a* *p* *mf*

B. Tbn. *f* *ff*

Tbn. *f* *ff*

Trmp. *f* *ff*

B. D. *f* *ff* *Vibraphone* *motor off* *p*

Trl. *f* *ff*

S. D. *f* *ff* *Glockenspiel* *p* *ff*

Trp. *f* *ff* *4x4 1+1+1* *p* *deutsche* *f* *ff*

Vla. I. *p* *ff* *mf* *f* *ff*

Vla. II. *p* *ff* *mf* *f* *ff*

Vla. III. *p* *ff* *mf* *f* *ff*

Vc. *p* *ff* *mf* *f* *ff* *un.* *p* *mf* *p* *mf* *p* *mf*

Db. *p* *ff* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

31

165

**Ficc.** *ff* *mf* *f* *ff*

**Fl.** *mf* *f* *ff*

**Ob.** *f* *mf* *f* *ff*

**Eng. H.** *mf* *f* *ff*

**Cl.** *mf* *f* *ff*

**B. Cl.** *mf* *f* *ff*

**Bsn.** *mf* *f* *ff*

**Chas.** *p* *mp* *f* *ff*

**Hr.** *mf* *f* *ff*

**C Tpt.** *ff* *mf* *f* *ff*

**Tbn.** *mp* *f* *ff*

**B. Tbn.** *p* *mp* *f* *ff*

**Tba.** *p* *mp* *f* *ff*

**Trmp.** *p* *mp* *f* *ff*

**Vib.** *mp* *f* *ff*

**W.B.** *mp* *f* *ff*

**Glock.** *mp* *f* *ff*

**Hp.** *mp* *f* *ff*

**Vln. I.** *ff* *mf* *f* *ff*

**Vln. II.** *ff* *mf* *f* *ff*

**Vla.** *mf* *f* *ff*

**Vc.** *mf* *f* *ff*

**Db.** *f* *ff*

**motor off**

**Tan-tan**

**without pedal**

**T**

170

Picc.  
 Fl.  
 Ob.  
 Eng. H.  
 Cl.  
 B. Cl.  
 Bsn.  
 Cbn.  
 Ita.  
 C Tpt.  
 Tbn.  
 B. Tbn.  
 Tbn.  
 Timp.  
 Vib.  
 Tri.  
 Glock.  
 Hp.  
 Vla. I  
 Vla. II  
 Vln. I  
 Vln. II  
 Vc.  
 Db.

f  
 ff  
 mf  
 p  
 gliss  
 div

Hypnagogia

Hypnagogia

Picc. *pp* *f* *pp* *ff* *ff*

Fl. *pp* *f* *pp* *ff* *ff*

Ob. *pp* *f* *pp* *ff* *ff*

Eng. H. *f* *ff* *ff* *ff* *ff*

Cl. *f* *ff* *ff* *ff* *ff*

B. Cl. *f* *ff* *ff* *ff* *ff*

Bsn. *pp* *f* *ff* *ff* *ff*

Conb. *f* *ff* *ff* *ff* *ff*

Hr. *pp* *f* *ff* *ff* *ff*

C. Tpt. *f* *ff* *ff* *ff* *ff*

Tbn. *pp* *f* *pp* *ff* *ff*

B. Tbn. *pp* *f* *pp* *ff* *ff*

Tbn. *pp* *f* *pp* *ff* *ff*

Trmp. *f* *ff* *ff* *ff* *ff*

Vib. *p* *f* *ff* *ff* *ff*

Tri. *pp* *f* *ff* *ff* *ff*

Glock. *p* *f* *ff* *ff* *ff*

Ip. *p* *f* *ff* *ff* *ff*

Vin. I *ff* *f* *ff* *ff* *ff*

Vin. II *ff* *f* *ff* *ff* *ff*

Vla. *ff* *f* *ff* *ff* *ff*

Vcl. *ff* *f* *ff* *ff* *ff*

Db. *ff* *f* *ff* *ff* *ff*



Picc.  
 Fl.  
 Ob.  
 Eng. H.  
 Cl.  
 B. Cl.  
 Bsn.  
 Chan.  
 Ha.  
 C. Tpt.  
 Tbn.  
 B. Tbn.  
 Tba.  
 Timp.  
 Vib.  
 Trl.  
 Glock.  
 Hrp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Db.

Musical score for orchestra and strings, page 178. The score is arranged in systems, with each system containing staves for different instruments. The instruments listed on the left are: Picc., Fl., Ob., Eng. H., Cl., B. Cl., Bsn., Chan., Ha., C. Tpt., Tbn., B. Tbn., Tba., Timp., Vib., Trl., Glock., Hrp., Vln. I, Vln. II, Vla., Vcl., and Db. The score features various musical notations including notes, rests, and dynamic markings such as *pp*, *f*, *ff*, *p*, and *mf*. There are also articulation marks like accents and slurs.



190 [W] Moderato  $\text{♩} = 80$  Waking Reflections/ Dream Recall

Picc. *solo with a full warpath*  
 Fl. *f with a full warpath*  
 Ob. *f with a full warpath*  
 Eng. II. *with a full warpath*  
 Cl. *f with a full warpath*  
 B. Cl.  
 Bar.  
 Cbss.  
 Hrn. *ppp*  
 C. Tpt. *ppp*  
 Tbn. *ppp*  
 B. Tbn.  
 Tbn.  
 Timp.  
 Vbn. *Mute On Full*  
 T. - t. *comp. p*  
 Tub. B. *pp*  
 Hp.

191 [W] Moderato  $\text{♩} = 80$  Waking Reflections/ Dream Recall

Vln. I *pp*  
 Vln. II *pp*  
 Vla. *pp*  
 Vc.  
 Db.

199

**X**

Flc. *with a full warmth*

Fl. *f* *poco* *f*

Ob. *ppp* *mp* *ppp* *ppp* *mp*

Eng. II

Cl. *ppp* *mp* *ppp* *ppp* *mp* *ppp*

B. Cl. *with a full warmth* *cello* *f* *poco*

Bsn. *ppp* *mp* *ppp* *ppp*

Cbss. *ppp*

Hr.

C. Tpt. *III* *ppp* *mp* *ppp* *ppp* *mp* *ppp* *mute in*

Tbn. *ppp* *mp* *ppp*

B. Tbn.

Tba.

Timp.

Vln. *gliss.*

T. A. *gliss.*

Tub. B. *gliss.*

Hrp.

Vln. I *gliss.* **X** *gliss.* *gliss.* *gliss.*

Vln. II *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *gliss.* *gliss.* *gliss.* *gliss.*

Vcl. *div.* *ppp* *mp* *ppp* *unif.* *ppp* *unif.* *ppp*

Db. *ppp* *mp* *ppp*

206

**[Y]**

Picc. *f* *poco* *3*

Fl. *ppp* *pp* *ppp* *pp* *ppp*

Ob. *ppp* *pp* *ppp* *pp* *ppp*

Eng. II. *ppp* *pp* *ppp* *pp* *ppp*

Cl. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

B. Cl. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Bsn. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Cbss. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Ila. *hand muted* *ppp* *pp* *ppp* *ppp*

Ilb. *hand muted* *ppp* *pp* *ppp* *ppp*

C Tpt. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Tha. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

B. Tbn. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Tbn. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Timp. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Vib. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

T. & B. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Hr. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Vln. I *gliss.* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Vln. II *gliss.* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Vla. *gliss.* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Vc. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Db. *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Picc.  
 Fl.  
 Ob.  
 Eng. II.  
 Cl.  
 B. Cl.  
 Bsn.  
 Chbn.  
 Hrn.  
 C Tpt.  
 Tbn.  
 B. Tbn.  
 Tbn.  
 Timp.  
 Vib.  
 T. t.  
 Tbn. B.  
 Hp.  
 Vla. I.  
 Vla. II.  
 Vla.  
 Vc.  
 Db.

*like a whizzer*  
*a3*  
*p*  
*pp*  
*like a whizzer*  
*a2*  
*p*  
*pp*  
*like a whizzer*  
*ppp*  
*pp < vp > pp*  
*like a whizzer*  
*pp < vp > pp*  
*pp < vp > pp*  
*ppp*  
*p*  
*ppp*

Z

## VITA

Herbert Hugh Lobel was born in Houston, Texas. After completing his work at Kingwood High School, Houston, Texas, he entered the University of Houston in Houston, Texas. He received the degree of Bachelor of Music (emphasis: Composition) from the University of Houston in May 2009. In September 2009, he entered the Graduate School at the University of Texas at Austin to pursue his Master of Music (Composition).

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